

 THE OLD GLOBE

# performances

at the **OLD GLOBE THEATRE**

MARCH/APRIL 2011



# ***Rafta, Rafta...***



## THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

...

As a not-for-profit theatre with an annual budget averaging \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

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The Globe provides more than 20 different community and education programs to nearly 50,000 people annually.

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The Old Globe has sent 20 productions to Broadway since 1987.

...

In 1987, The Old Globe/University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.



J. KATZ/RYNA WROKOWICZ

Our main stage season is about families. From Brighton Beach to Osage County and in between, Bolton, England. These plays reveal what we know — that families have the same basic concerns and needs despite their geographic and cultural differences. In *Rafta, Rafta...* we are introduced to an

immigrant Indian family whose relationships between parents and children and husband and wife will feel all too familiar to many of us.

Ayub Khan-Din, one of the most prominent playwrights working in England, based his play on *All in Good Time* by Bill Naughton (author of *Alfie*). Ayub smartly saw the similarities between working class English families of the 1960s and modern Indian families in Britain.

Director Jonathan Silverstein's productions in New York have been hailed, and I'm pleased to bring him back to San Diego. Joining him in realizing the world of *Rafta, Rafta...* are designers whose work has enlivened past productions: Alexander Dodge for sets, Christal Weatherly (who was a classmate of Jonathan's at UCSD) for costumes, Lap Chi Chu for lights and Paul Peterson for sound.

So welcome to the world of *Rafta, Rafta...*, exotic yet totally familiar.

Louis G. Spisto  
**Executive Producer**



# THE OLD GLOBE

PRESENTS

## RAFTA, RAFTA...

BY

AYUB KHAN-DIN

Based on the play *All in Good Time* by Bill Naughton

**Alexander Dodge**  
SCENIC DESIGN

**Christal Weatherly**  
COSTUME DESIGN

**Lap Chi Chu**  
LIGHTING DESIGN

**Paul Peterson**  
SOUND DESIGN

**Gillian Lane-Plescia**  
DIALECT COACH

**Reetu Patel**  
MOVEMENT CONSULTANT

**Mark Danisovszky**  
MUSIC CONSULTANT

**Diana Moser**  
STAGE MANAGER

DIRECTED BY

**JONATHAN SILVERSTEIN**

Casting by Samantha Barrie, CSA

*Rafta, Rafta...* is produced by special arrangement with The Agency (London) Ltd,  
24 Pottery Lane, London W11 4LZ e-mail: [info@theagency.co.uk](mailto:info@theagency.co.uk)

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Old Globe Theatre  
Donald and Darlene Shiley Stage  
Conrad Prebys Theatre Center  
March 19 - April 24, 2011

## THE CAST

EESHWAR DUTT .....Kamal Marayati  
LOPA DUTT ..... Geeta Citygirl Chopra  
ATUL DUTT ..... Rachid Sabitri  
JAI DUTT .....Ariya Ghahramani  
  
LAXMAN PATEL.....Nasser Faris  
LATA PATEL.....Gita Reddy  
VINA PATEL ..... Mahira Kakkar  
  
JIVAJ BHATT ..... Amir Darvish  
MOLLY BHATT..... Caralyn Kozlowski  
ETASH TAILOR..... Shalin Agarwal  
  
Stage Manager.....Diana Moser  
Assistant Stage Manager .....Jess Slocum

## SETTING

Bolton, England. Present day. The home of Eeshwar and Lopa Dutt and their sons.

There will be one 15-minute intermission.

## PRODUCTION STAFF

Assistant Director ..... Carlenne Lacosta  
Assistant Scenic Design..... Sean Fanning  
Associate Costume Design ..... Charlotte Devaux  
Assistant Lighting Design..... Sherrice Kelly  
Production Intern..... Tricia-Rae Armstrong

The Actors and Stage Managers employed in this production are members of Actors' Equity Association,  
the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés,  
favor de pedírsela al acomodador que le entregó este programa.  
If you would like a synopsis of this production in English or Spanish,  
please request it from an usher.

# Board of Directors



As The Old Globe's 2011-2012 Board Chair, I am privileged to address you in this space as you prepare to experience a performance of the extraordinarily high quality you expect from the Globe. You may laugh or cry, be stirred or disturbed, but throughout you will marvel at the magic of stagecraft. You will forget routine pressures and be transported to different worlds. If all goes well, you'll emerge more empowered with understanding and a clearer fix on your place in the world.

While you savor your experience, remember that the price you paid covered only about half the cost of delivering the Globe's theatrical magic. The Globe is a not-for-profit organization, which means that all who enjoy our performances owe a profound debt to our generous donors who contribute over \$5 million annually. And that doesn't count much larger contributions over the years to construct theatres like the amazing Sheryl and Harvey White Theatre, which opened last year, that make our new Conrad Prebys Theatre Center the envy of other great theatre companies.

Enjoy the performance and consider joining other patrons whose generosity will preserve and advance The Old Globe for many generations to come.

Sincerely,

Harold W. Fuson, Jr.  
Chair, Board of Directors

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

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## **Mary Ann Blair**

Mary Ann Blair is an avid supporter of theatre in San Diego and getting children involved in theatre. She has been a patron of The Old Globe for the past 13 years. Through her commitment to the Globe's education and community programs, Mary Ann has helped make it possible for thousands of children to experience the magic of live theatre. She often attends the student matinees and interacts with the students whenever possible. She delights in seeing their reactions to a performance. Mary Ann believes the arts are an important and essential part of a well-rounded education and that theatre needs to be a part of the lives of children of all ages.

## **Globe Guilders**

As The Old Globe's volunteer auxiliary, the Globe Guilders have been an essential part of The Old Globe family for more than 50 years. Hundreds of dedicated members provide invaluable assistance to the Globe through their gracious hosting of Company Calls, involvement in the community and many fundraising activities, including the annual Fashion Show.

## **CELEBRATING COUTURE 2011**

Thursday, July 14, 2011 | Hilton San Diego Bayfront

**Champagne Reception | Luncheon | Silent and Live Auctions**

**Fashion Show presented by Neiman Marcus, featuring  
the Fall 2011 line by world famous designer Naeem Khan.**

Proceeds benefit the Globe's artistic and education programs.

For information about the fashion show or about becoming a Globe Guilder please contact Jill Holmes at (858) 454-0014 or [jdholmes@san.rr.com](mailto:jdholmes@san.rr.com).

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Along with many other special benefits that increase with the level of giving, Circle Patrons receive exclusive invitations to Opening Night Dinners and Receptions. Additional highlights of Circle Patron membership include:

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- Annual Founders Dinner
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- VIP valet parking for Globe performances
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For further information about becoming a Circle Patron, please contact Major Gifts Director Marilyn McAvoy at (619) 231-1941 x2309 or [mmcavoy@TheOldGlobe.org](mailto:mmcavoy@TheOldGlobe.org).



(L to r) Circle Patrons and Production Sponsors Phyllis Cohn and Arthur Brody with Old Globe Associate Artist Tovah Feldshuh at the Opening Night Dinner for the Globe's 2010 production of *Golda's Balcony*.



# Ayub Khan-Din

ON *RAFTA, RAFTA...*

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*Ayub Khan-Din is most famous for his play East is East, which was made into a successful film in 1999. A sequel, entitled West is West, was recently released. Khan-Din first wrote Rafta, Rafta... for England's National Theatre and its extraordinary success in London led to a national tour. Here he talks about his experiences writing Rafta, Rafta... and the legacy of Bill Naughton.*

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**RAFTA, RAFTA... IS BASED ON BILL NAUGHTON'S PLAY ALL IN GOOD TIME. HOW DID THAT COME ABOUT?**

I came across *In the Family Way* (the film version of *All in Good Time*) one wet afternoon in Salford. It was a family tradition to sit and watch the Saturday 3:30 matinee on BBC 2. The images and emotions I felt on that first viewing have never left me, and later, when I saw *Spring and Port Wine*, I realized why

both films were such popular viewing with my siblings. There was no getting away from the fact that there were so many aspects of the fathers that resembled our own. Bill Naughton had perfectly captured that patriarchal tyrant of our family. My Dad laughed along with the rest of us, though I think the irony was lost on him.

It was not until many years later, having become an actor and then a writer myself, that I came across the film again. I was a member of the BAFTA film committee and it was during an event celebrating the work of Sir John Mills. Amongst the clips there was *In the Family Way*, the scene with the parents discussing their plans. Suddenly I was transported back to a terraced house on a wet afternoon in Salford. Though now in the plush surroundings of BAFTA's Princess Anne Theatre on Piccadilly, the clip was producing exactly the same reaction: people laughed uproariously at the antics on screen. The sign of great writing.

After some research I discovered the film was based on Bill's play *All in Good Time*, and when I was approached to write something for the National Theatre I suggested an Asian version of the play. As a writer you sometimes come across a piece of work that leaves such an indelible mark on your life that it makes you think, "God, I wish I'd written that." Well luckily for me, in getting to adapt this great piece of work, it's allowed me to have done so.

**WHAT PROCESS DID YOU GO THROUGH WHEN ADAPTING THE PLAY?**

There was no particular process, I just thought here was a great opportunity to show an ordinary Asian family going through a difficult period in their lives. To give a sense of the difficulties faced by those early immigrants and the effect their decisions would later have on the lives of their children.

**RAFTA, RAFTA... WAS FIRST PERFORMED IN LONDON FOR THE NATIONAL THEATRE. EXPLAIN HOW YOU FELT WHEN YOU SAW IT ON STAGE FOR THE FIRST TIME?**

It was incredibly exciting. Even through rehearsals I wasn't sure whether an audience would see what I saw in the play. It wasn't until the first preview and the audience's reaction that I relaxed.

**YOU STARTED AS A WRITER WHEN YOU FIRST WROTE *EAST IS EAST* FOR TAMASHA THEATRE COMPANY, AND SINCE THEN YOUR CAREER HAS EVOLVED. AT THE START OF YOUR CAREER WHAT CHALLENGES DID YOU COME ACROSS?**

The challenge I still face after *East is East* is that people want me to write funny plays about big Asian families – though *Rafta, Rafta...* was my idea, so I shouldn't grumble.

***WEST IS WEST* IS THE SEQUEL TO *EAST IS EAST*. CAN YOU TELL US A LITTLE BIT ABOUT THIS AND HOW THE STORY/IDEA CAME ABOUT?**

*West is West* is based on my experience of being sent to Pakistan as a twelve year old in 1974 for being a naughty boy. I also wanted to explore the relationship with George (the protagonist) and his other family in Pakistan and thought this a wonderful opportunity to combine both stories. George's other family is only talked about in *East is East*. I always thought that if I were to do another film then it's important to address this part of his life.

**AS WELL AS A WRITER YOU ALSO WORK AS AN ACTOR. IF YOU HAD TO CHOOSE TO PLAY A PART IN ONE OF YOUR PLAYS, WHAT WOULD IT BE AND WHY?**

I would like to play Eeshwar in *Rafta, Rafta...*, he is great fun and you get some great laughs!

**WHO DO YOU MOST ADMIRE AS A WRITER AND WHY?**

There are far too many great writers out there to choose from but Bill Naughton is up there, as are Sheila Delaney, Jack Rosenthal and most other Northwest writers.

I like writers who aren't afraid to write about emotions. I like writers who are honest and fearless in their work. Writers whose plays I might not like but still engage me and make me want to write.

**WHAT IS YOUR FAVORITE PLAY AND WHY?**

Again, far too many to choose from. I've quite an eclectic taste from Shakespeare to Samuel Beckett to Joe Orton and all stops in between!



## A NOTE FROM DIRECTOR

# Jonathan Silverstein

**W**hen I was first approached to direct *Rafta, Rafta...* I was faced with an exciting challenge: what on Earth would I, a nice Jewish boy from Rhode Island, have to say about Indians living in Britain? As a director you are often called upon to delve into unfamiliar topics, yet I feared a play about such a foreign culture might prove difficult for me to connect with. Yet with every scene, I found myself drawn into its quite familiar threads.

In our story, we meet the Dutts and the Patels, two Indian families living in Bolton, a working-class suburb of Greater Manchester, UK, as they come together after the wedding of their children. As in any family, the longer we spend with them, the more we discover their complex histories: Atul, the groom, and his father cannot seem to get along; Vina, the bride, is much closer to her father, much to the dismay of Vina's mother; and both sets of parents share awkward histories that are revealed as they grapple with their children's marriage.

In the small, well-observed and often comical details of family life, I began to see parts of my own boisterous and loving family in the ways the Dutts and Patels interacted. Like Eeshwar, my father often got in trouble for saying inappropriate things at the kitchen table; Lopa's disdain for chilli pickle, a popular Indian condiment, mirrors my mother's aversion to my own overuse of ketchup on any available food; and Lopa and Lata's use of guilt is familiar to any Jewish family.

Perhaps most potently, the issues everyone in this play faces as "outsiders" resonated with me emotionally. Within their daily lives, Atul feels different from his father (and also the British Asians of his generation) and Vina's mother feels her marriage is out of step with others she observes. But even in a larger sense, the general dislocation of immigrants living in Britain represents these characters' feelings of being out of the mainstream, a common thread to which I am drawn.

Ayub Khan-Din adapted *Rafta, Rafta...* from Bill Naughton's 1965 work *All in Good Time*, a play with the same story, yet focusing on working-class, white families in Bolton. It is quite astonishing how easily the story translates from 1965 to present day. The emotional themes of the plays are exactly the same, despite the different communities shown.

It is the epic themes of the play plus the minutely observed details of the family that make me realize that *Rafta, Rafta...* is indeed a universal story. Its themes are familiar to any family: can one ever truly cross the generational divide between parents and their children: what does one do when traditional paths conflict with a very different modern reality; can one move beyond problems in a marriage, whether it be six weeks or 20 years old; how can one break free of being different, both within a family and the world at large?

The title of *Rafta, Rafta...* translates in Hindi as "slowly, slowly." Mr. Khan-Din suggests that the answers to these big questions in life may only be gleaned from patience. As in any relationship, it takes some time to get to know one another. This is a lesson to which anyone, no matter what culture they are from, can connect.



(rear) Ranjit Chowdhry, Geeta Citygirl Chopra;  
(front) Rachid Sabitri and Mahira Kakkar.





# BRITAIN *in* INDIA

## 1700s BRITAIN ASSUMES THE UPPER HAND

The Mogul Empire was in a state of collapse by the 1720s. European powers were competing for control in India and sought alliances with the shaky states that inherited the Mogul territories. The British East India Company, a private trading company founded a century earlier, established its own army in India that was composed of British troops as well as native soldiers called sepoy. The British interests in India gained military victories from the 1740s onward, and the company gradually strengthened its hold, even instituting a court system.

## 1800s THE RAJ ENTERS THE LANGUAGE

The British rule in India became known as The Raj, which was derived from the Sanskrit term *raja*, meaning king. Incidentally, a number of other terms came into English usage during The Raj: bangle, dungaree, khaki, pundit, seersucker, jodhpurs, cushy, pajamas and many more.

## 1857 RESENTMENT SPILLS OVER

Resentment toward the British had been building for some time, and new policies that allowed the British to annex some areas of India exacerbated tensions. Culture and religious clashes also played a part in the deepening rift. For example, sepoys objected to newly-issued rifle cartridges that were greased with pig and cow fat, thus making them unacceptable for both Hindu and Muslim soldiers. By early 1857 things had reached a breaking point.

## 1857-1858 THE INDIAN REBELLION

The Indian Rebellion of 1857 was a turning point in the history of Britain in India. It erupted in May 1857 when sepoys rose up against the British in Meerut and then massacred all the British they could find in Delhi. Uprisings spread throughout British India. It was estimated that less than 8,000 of nearly 140,000 sepoys remained loyal to the British. The British dispatched more troops to India and eventually succeeded in putting down the mutiny, resorting to harsh tactics to restore order. The large city of Delhi, however, was left in ruins, and many sepoys who had surrendered were executed by British troops.

## 1858 CALM IS RESTORED IN BRITISH INDIA

Following the Indian Rebellion, the British East India Company was abolished and the British crown assumed full rule of India. Reforms were instituted, which included



A Parsee Ladies' stall at a bazaar held at Bombay in aid of Lady Minto's fund for the provision of medical women in India. *The Graphic*, 1889.

tolerance of religion and the recruitment of Indians into the civil service. While the reforms sought to avoid further rebellions through conciliation, the British military in India was also strengthened. The symbol of the new British rule in India was the office of the Viceroy, a royal official appointed to run India on behalf of the British monarchy.

## 1885 INDIAN NATIONAL CONGRESS

Although the British succeeded in suppressing the 1857 Rebellion, they could not stop the growth of political awareness in India. The Indian National Congress was founded in December 1885 and became the embodiment of the national awakening in the country. The aims of the Congress were promotion of friendship and cooperation amongst nationalist political workers; eradication of racial, creed or provincial prejudices; formulation of popular demands and their presentation before the government; and, most important of all, the training and organization of public opinion in the country.

## 1918-1947 THE GANDHIAN ERA

Mahatma Gandhi dominated the Indian political scene from 1918 to 1947. It was the most intense and eventful phase of India's freedom struggle. Gandhi provided the leadership of the highest order and his philosophy of non-violent Satyagraha became the most potent weapon to drive out the British from Indian soil. The nationalist movement developed over decades, and India finally achieved its independence in 1947.



# INDIA *in* BRITAIN

## 1600s A NEW HOME

Following the establishment of the British East India Company, officials in the company recruited lascars, or Indian sailors and militiamen, to replace vacancies in their crews while on voyages in India. Many of these lascars were then refused passage back to their homeland and were forced to remain in London. There were also some ayahs, domestic servants and nannies of wealthy British families, who accompanied their employers back to Britain when their stay in Asia came to an end. Young Indians from the Malabar Coast were being recruited as servants at the end of the 17th century, and Indo-Portuguese cooks from Goa were retained by captains from voyage to voyage.



Sometimes known as Little India, Southall is a lively and diverse community in the London Borough of Ealing, West London.

## 1700s-1800s COMMUNITIES BEGIN TO FORM

Because the majority of early Asian immigrants were lascar seamen, the earliest Indian communities were found in port towns. One of the most famous early Bengali immigrants to Britain was Sake Dean Mahomet, a captain of the British East India Company. In 1810, he founded London's first Indian restaurant, the Hindoostane Coffee House. By the mid-19th century, there were thousands of Indian seamen, diplomats, scholars, soldiers, tourists, businessmen and students in Britain.

## 1900s IMMIGRANT NUMBERS GROW

By the early 20th century, there were around 70,000 Indians in Britain. As the number of these new Britons increased, they began to subdivide themselves according to their linguistic and religious backgrounds. Prior to World War II, many of these immigrants worked in unskilled jobs for low wages, but an increase in educated, skilled Indian immigrants and the many jobs left open by departing British soldiers led to new opportunities.

## 1940s-1960s WORLD WAR II AND AFTER

Following World War II and the breakup of the British Empire, immigration to Britain greatly increased. Manual workers were recruited to fulfill the labor shortage that resulted from the war. These included Indians who were recruited to work on the railways as they had done in India. Many immigrants from the Punjab region worked in the foundries of the English Midlands, and a large number of Sikhs worked at Heathrow Airport in West London. A large number of people left India to join their families in Britain, creating larger and more tightly-knit communities.

## 1962-1971 RESTRICTIONS ARE ENACTED

Spurred by this new pressure on national resources, the British government passed the Commonwealth Immigrants Act 1962 and Immigration Act 1971, which largely restricted further primary immigration, although family members of already-settled migrants were still allowed to come over. During the 1960s and 1970s, large numbers of East African Indians, who already held British passports, entered the UK after they were expelled from Kenya, Uganda and Zanzibar as a result of the emergence of African Nationalism. Many of these people had been storekeepers in Africa and opened shops when they arrived in the UK. Higher wages for labor and good health care and welfare systems were also an attractive draw for new Britons, despite the laws enacted by the government.

## 2000s THE BRITISH INDIANS OF TODAY

By the early 21st century, the British Indian community had grown to number over one million, and the union of traditional and modern practices is evident even today. The custom of arranged marriages was brought over to Britain, but has been slowly waning during the last three decades. The emergence of Indian businesses such as food shops, cinemas, video stores, insurance firms and building societies has helped newer generations of British Indians to identify with their origins and long history both in Britain and India.



## SHALIN AGARWAL

(Etash Tailor) is thrilled to be making his Old Globe debut with this production of *Rafta, Rafta....* He recently starred in two productions of Kristoffer

Diaz's Pulitzer Prize finalist play, *The Elaborate Entrance of Chad Deity*, at the Mixed Blood Theatre in Minneapolis and InterAct Theatre Company in Philadelphia. His other New York and regional theatre credits include *There or Here* (Hypothetical Theatre Company), *subUrbia* (PossEble Theatre Company), *Breakroom* (Manhattan Repertory Theatre), *Antony and Cleopatra* (Hudson Shakespeare Company), *King Lear* (Kitchen Dog Theater) and *The Tale of the Allergist's Wife* (Penobscot Theatre Company). Mr. Agarwal has appeared on television in "30 Rock," "Cupid," "One Life to Live," "As the World Turns" and in the films *Homeland*, *A Dangerous Place* and *Bronx Paradise*. Mr. Agarwal is a graduate of the B.F.A. Theatre program at Southern Methodist University and resides in Los Angeles.



## GEETA CITYGIRL CHOPRA

(Lopa Dutt) is a proud native New Yorker and is overjoyed to be making her Old Globe debut. Hailed as the "South Asian

theater's grand diva" by AsianWeek, her credits span a glitteringly dissimilar array of thematic elements and inspired energies. With a mission to connect all people and link all the arts in the spirit of progressive solidarity, Ms. Citygirl Chopra started SALAAM Theatre (the first professional South Asian theatre/arts company in the USA). For over 10 years as Artistic Director of SALAAM, she has had the opportunity to express her personal and creative ideals. She is a graduate of the American Academy of Dramatic Arts and the City College of New York. Her stage credits include Charles Mee's *Queens Boulevard (the Musical)* (Signature Theatre Company), *Serendib* (The Ensemble Studio Theatre), *The Wound* (La MaMa E.T.C.), *Democracy in Islam* and *Trail of Tears* (Theater for the New City), *Kalighat* (Baruch Performing Arts Center) and *Gallathea* and *Law Against Lovers* (Aaron Davis Hall). Ms.

Citygirl Chopra's television credits include "The Good Wife," "Rescue Me," "Law & Order: Special Victims Unit" and "Law & Order: Criminal Intent." [www.imdb.me/citygirl](http://www.imdb.me/citygirl) and [geetacitygirl@yahoo.com](mailto:geetacitygirl@yahoo.com).



## AMIR DARVISH

(Jivaj Bhatt) is the winner of the 2010 New York Innovative Theatre Award for Outstanding Actor in a Featured Role in *Psych* and a New York Midtown

International Theatre Festival nominee for Outstanding Lead Actor in a Play for *The Higher Education of Khalid Amir*. His previous New York Theatre credits include *Taxi to Janna*, *Falling*, *Homeland*, *Shoes*, *Dinner with Ahmed*, *Mona's Dream*, *subUrbia 1001* and the critically acclaimed Off Broadway one-man show about Freddie Mercury titled *Mercury: The Afterlife and Times of a Rock God*. In addition to voice-over and commercial work, Mr. Darvish has appeared in numerous film and television productions including *Month to Month*, *Charlie Wilson's War*, *Confessions*, *The Pink Panther*, "Running Wilde," "The Colbert Report," "Law & Order," "The Daily Show with Jon Stewart," "Human Giant," "Late Show with David Letterman," "Spin City," "Law & Order: Special Victims Unit," "The Unusuals," "NYPD Blue" and most recently the new series "Bar Karma." [www.AmirDarvish.com](http://www.AmirDarvish.com).



## NASSER FARIS

(Laxman Patel) most recently played the role of Baba in the theatrical production of *The Kite Runner* at Actors Theatre of Louisville and Cleveland

Play House, directed by Marc Masterson. He also portrayed Emad Al-Bayit in the world premiere of Michele Lowe's play *Inana*, directed by Michael Pressman at the Ricketson Theatre in Denver, about the looting of Iraq's national treasures from museums during the U.S. invasion of Iraq. He costarred in the indie feature *AmericanEast* (Best Picture at the 2008 Madrid International Film Festival and First Time Film Festival in Los Angeles) with Tony Shalhoub and Sarah Shahi, a timely, poignant drama about Arab-Americans living in post-9/11 Los

Angeles. His other credits include a recurring guest role on "24" and guest star roles on "The Cleaner," "The Unit," "Brothers & Sisters," "The Shield," "Sleeper Cell," "JAG," "NYPD Blue" and "Malcolm in the Middle." He starred in the television movies *Saving Jessica Lynch* and *Homeland Security*. Mr. Faris' feature film credits include David Mamet's *Spartan*, Vadim Perelman's *House of Sand and Fog*, Sam Mendes' *Jarhead* and Steven Soderbergh's *Ocean's Twelve*. His recent stage credits include the world premiere of *Benedictus* in San Francisco and Los Angeles and Akhmed in Moscow Arts Theatre's *The Shelter* at Odyssey Theatre Ensemble in Los Angeles (five Ovation Award nominations, including Ensemble Performance).



## ARIYA GHAHRAMANI

(Jai Dutt) is proud and humbled to join the historic Old Globe for the first time in *Rafta, Rafta....* He has recently completed work on a

staged reading of *Urge for Going* at the Public Theater and *The Kite Runner* at Actors Theatre of Louisville and Cleveland Play House, as well as his first feature film, Ken Kushner's *When the Devil Comes*, and the Twentieth Century Fox television series "New Amsterdam." Mr. Ghahramani's most recent theatre credits include the North American premiere of *Camille*, *Seven Against Thebes*, *The Good Woman of Setzuan*, *The Tempest*, *The Laramie Project*, *Once Upon a Mattress*, *Honk!*, *The Waltz of the Toreadors*, *The Shadow Box*, *Oklahoma!*, *A Midsummer Night's Dream* and *The Wild Party*. He is a graduate of Hofstra University (Bachelor of Fine Arts), The New York Conservatory for Dramatic Arts and London Drama School.



## MAHIRA KAKKAR

(Vina Patel) is happy to be making her Old Globe debut. Her Off Broadway and New York credits include *All's Well That Ends Well* (The Public

Theater), *Sophistry* (The Beckett Theatre), *Miss Witherspoon* (Playwrights Horizons), *The Cave Dwellers* (The Pearl Theater), *Opus* (Primary Stages) and *Betrothed* (Ohio Theatre). She has



appeared regionally in *Three Sisters* and *Lady Windermere's Fan* (CENTERSTAGE), *Romeo and Juliet* (Arden Theatre Company and Virginia Stage Company), *Our Town* and *Coriolanus* (Oregon Shakespeare Festival), *Seven* (Skirball Cultural Center and international), *Around the World* (Florida Studio Theatre) and *Inana* (Denver Center Theatre Company). Her film and television credits include *A Night in the Hill*, "Blue Bloods" and "Law & Order: Criminal Intent." Ms. Kakkar has trained at Juilliard, The Public Theater's Shakespeare Lab, SITi Company and Guthrie Theater.



#### **CARALYN KOZLOWSKI**

(Molly Bhatt) is thrilled to return to The Old Globe, having previously played Gretchen in *Boeing-Boeing* and Amanda in Amy Freed's *Restoration*

*Comedy*, a role she created at Seattle Repertory Theatre. Her New York theatre credits include *I Hate Hamlet*, *Flygirls*, *Mrs. Warren's Profession*, *Secrets of a Soccer Mom*, *Fair Game*, *Murdering Marlowe*, *The Milliner* and *The Odyssey*. In eight seasons with The Shakespeare Theatre of New Jersey, her favorites have included Beatrice in *The Servant of Two Masters*, Amanda in *Private Lives*, Ilona in *The Play's the Thing*, Gwendolen in *The Importance of Being Earnest*, Desdemona in *Othello*, Olivia in *Twelfth Night* and Irina in *Three Sisters*. Ms. Kozlowski's other credits include Rosalind in *As You Like It* (Connecticut Repertory Theatre) and Mac in *Three Viewings* and Evelyn in *The Shape of Things* (Barrington Stage Company). Her television and film credits include "Law & Order," "Numb3rs," "Six Degrees," "Law & Order: Special Victims Unit," "Guiding Light," "All My Children," "Third Watch" and *Practical Magic*. She holds a B.F.A. from Purchase College, SUNY.



#### **KAMAL MARAYATI**

(Eeshwar Dutt) is making his Globe debut. His theatre credits include *Homebody/Kabul* (Mark Taper Forum and Brooklyn Academy of Music), *The Color of Justice* (Second Stage Theatre), *Amadeus* and *Much Ado About Nothing*

(Circle in the Square Theatre), *SubUrbia* (Triad Stage) and *27 Wagons Full of Cotton* (78th Street Theatre Lab). His Bay Area credits include *The Taming of the Shrew*, *All's Well That Ends Well*, *The Merchant of Venice* and *Extremities*. Mr. Marayati has appeared in the films *After the Sunset*, *The Terminal*, *Over the Mountains* and *Power Hungry*. His television credits include "Undercovers," "Day Break" (recurring), "Desire" (recurring), "7th Heaven" (recurring), "Invasion," "Desperate Housewives," "Windfall," *Homeland Security*, "Family Affair," "Alias," "Law & Order" and "Law & Order: Special Victims Unit." Mr. Marayati is a graduate of the Actors Studio Drama School and a member of The Actors Studio.



#### **GITA REDDY**

(Lata Patel) is overjoyed to be back in San Diego and making her Old Globe Debut. Her theatre credits include *When January Feels Like Summer* (City

Theatre and Sundance Institute Theatre Lab), *The Moth and The Flame* and *Tamburlaine* (Target Margin Theater), *Staying Afloat* (Ice Factory, directed by Lenora Champagne), *Slavey* (Clubbed Thumb, directed by Robert O'Hara), Ariel Dorfman's *Widows* (Reverie Theatre Company, directed by Hal Brooks), Rajiv Joseph's *The Leopard and the Fox* (AlterEgo Theatre Company), *Betrothed* (Ripe Time), Peter Gil-Sheridan's *Topsy Turvy Mouse* (Cherry Lane Theatre Mentor Project, directed by Daniella Topol), Han Ong's *The Suitcase Trilogy* (Ma-Yi Writer's Lab workshop, directed by Ron Daniels), *Queen of the Remote Control* (Mixed Blood Theatre) and *Air Raid* (National Asian American Theatre Company). Ms. Reddy's film and television credits include *Eat Pray Love*, "Law & Order," "Possible Side Effects" (Tim Robbins' pilot for Showtime), "Numb3rs," "Where Are You Going, Elena?" (SXSW music video) and *Prana* with Danny Glover. Her solo-ish performance work includes *Secret M.U.T.A.N.T.* (published in *Tokens: The NYC Asian American Experience on Stage*, Temple University Press). Her theatre directing credits include *Turning Tables* (Coffee Cup) and *7Eleven: Franchised* (Desipina & Company). Her theatre casting director

credits include 13P, Culture Project, Young Jean Lee's Theater Company, New Georges and AlterEgo. Her training and fellowships include Shakespeare Lab (The Public Theater), Performance/Multi-Disciplinary Arts Fellowship (New York Foundation for the Arts), Artistic Fellowship (New York Theatre Workshop) and UCSD.



#### **RACHID SABITRI**

(Atul Dutt) is delighted to be joining The Old Globe after his recent U.S. theatrical debut, *The Tale of the Allergist's Wife* at La Mirada Theatre. His

previous U.K. credits include the West End production of *Romeo and Juliet* and the National Tours of *Rafta, Rafta...* (directed by Nicholas Hytner), *Bloodtide* and *Beyond Midnight*. His regional credits include *Twelfth Night* (Royal & Derngate Theatre in Northampton), *Beautiful Thing* (York Theatre Royal) and *Tangier Tattoo* (Glyndebourne). Mr. Sabitri's television credits include *Generation Kill* (HBO), "The Odds" (pilot, CBS), "Doctor Who," "Casualty," *Wannabes* and "Family Business" (BBC), *The Walk* and "Blue Murder" (Granada TV) and "The Bill" (Thames Television). He has also had an extensive voice-over career including the recent motion pictures *The Prince of Persia: The Sands of Time* and *The Wild Swans* and the radio soaps *Silver Street* and *Together* for the BBC.  
[www.rachidsabitri.com](http://www.rachidsabitri.com).

**AYUB KHAN-DIN** (Playwright) was born in 1961 and grew up in Salford, Manchester. After leaving school he worked briefly as a hairdresser before enrolling in drama school, where he wrote his first stage play, *East is East* (1997), for Tamasha, a theatre company in London. An autobiographical story of a mixed-race family growing up in an overcrowded terraced house in a white, working-class area of Salford in the early 1970s, it was first staged at the Royal Court Theatre in London and subsequently adapted (by himself) into a highly successful feature film. His second play, *Last Dance at Dum Dum* (1999), concerns the septuagenarian members of the dwindling Anglo-Indian community in Calcutta, still clinging tightly to their old imperial past. *Notes on Falling Leaves* (2004) was first performed

at the Royal Court Theatre, and *Rafta, Rafta...* (2007), a comic adaptation of Bill Naughton's 1960s story *All in Good Time*, won a Laurence Olivier Award for Best New Comedy in 2008. His new film, *West is West* (a follow-up to *East is East*), will open soon and the film version of *Rafta, Rafta...* will follow in June. He recently delivered his commissioned play, *Fauzi*, based on Marlow's *Doctor Faustus*, to Lincoln Center Theater. Mr. Khan-Din's latest play, *All the Way Home*, will premiere in Manchester, England, and he is currently working on a musical for the Royal National Theatre called *Bunty Berman Presents....* Mr. Khan-Din also works as an actor and has appeared in many films including *My Beautiful Laundrette* and *Sammy and Rosie Get Laid*.

**JONATHAN SILVERSTEIN** (Director) directed the acclaimed Off Broadway world premiere of *The Temperamentals* by Jon Marans, produced by Daryl Roth, Stacy Shane and Martian Entertainment (Drama Desk Award for Outstanding Ensemble). Other Off Broadway credits include revivals of A.R. Gurney's *The Dining Room* (Drama Desk nomination for Outstanding Director, Drama Desk Award for Outstanding Ensemble), Robert Anderson's classics *Tea and Sympathy* and *I Never Sang for My Father* and John Patrick's *The Hasty Heart*, all for Keen Company, where he serves as Resident Director. Other New York credits include *Red Herring* by Michael Albanese (New York International Fringe Festival, Outstanding Direction Award), *Blueprint* by Bixby Elliot (Summer Play Festival), Cocteau's *Indiscretions* and *A Perfect Analysis Given by a Parrot* (Phoenix Theatre Ensemble), *The Rats Are Getting Bigger* (New York International Fringe Festival and The Public Theater's New Work Now! festival), *Greater Messapia* (Queens Theatre in the Park) and *The Train Play* (Clubbed Thumb). Regional credits include *The Fantasticks* (Merrimack Repertory Theatre), *Merton of the Movies* and *Marry Me a Little* (Dorset Theatre Festival), *The Triumph of Love* (Cleveland Play House), *Urinetown* and *tick, tick... BOOM!* (Cape Rep Theatre), *Much Ado About Nothing* and *Cymbeline* (The Theatre at Monmouth) and Ionesco's *The Chairs* (Sledgehammer Theatre). Mr. Silverstein was featured as one of 2009's

Out 100, *Out Magazine's* annual list of the most outstanding and inspiring men and women of the year. He is a graduate of the M.F.A. directing program at UCSD and an alumnus of The Drama League Directors Project. Member, SDC. [www.jonnysilver.com](http://www.jonnysilver.com).

**ALEXANDER DODGE** (Scenic Design) has previously designed The Old Globe productions of *The Last Romance*, *Sammy*, *The Pleasure of His Company*, *Bell, Book and Candle*, *The Sisters Rosensweig* and *Moonlight and Magnolias*. His Broadway credits include *Present Laughter* (2010 Tony nomination), *Old Acquaintance*, *Butley* and *Hedda Gabler*. His Off Broadway credits include *Trust* and *The Water's Edge* (Second Stage), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Pleasure* (The Public Theater), *Antony and Cleopatra* (Theatre for a New Audience), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award) and *Chaucer in Rome* (Lincoln Center for the Performing Arts) and *Force Continuum* and *Sexual Perversity in Chicago* (Atlantic Theater Company). Mr. Dodge's regional credits include work at Alley Theatre, Arena Stage, CENTERSTAGE, Hartford Stage, Huntington Theatre Company, Gate Theatre in Dublin, Geffen Playhouse, Guthrie Theater, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Paper Mill Playhouse, The Shakespeare Theatre Company, Stratford Festival of Canada, Triad Stage, Williamstown Theatre Festival and Yale Repertory Theatre. His opera credits include *Il Trittico* (Deutsche Oper Berlin), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg) and *Lohengrin* (Budapest). Mr. Dodge trained at the Yale School of Drama.

**CHRISTAL WEATHERLY** (Costume Design) has designed regionally for Oregon Shakespeare Festival, rainpan 43, California Shakespeare Theater, American Repertory Theater, Mark Taper Forum, Kirk Douglas Theatre, The Old Globe, Long Wharf Theatre, The Studio Theatre, Arden Theatre Company, Denver Center Theatre Company, Williamstown Theatre Festival, Berkeley Repertory Theatre, Hartford Stage, Actors Theatre of Louisville, East West Players, The Children's Theatre Company, La Jolla Playhouse, Madison

Repertory Theatre, Deaf West Theatre and American Southwest Theatre Company. Her New York credits include work at Signature Theatre Company, Playwrights Horizons, Human Company, The Acting Company, Apparition Off-Broadway, LLC and Summer Play Festival. Ms. Weatherly has an M.F.A. from University of California, San Diego and a B.A. from New Mexico State University. [www.christalweatherly.com](http://www.christalweatherly.com).

**LAP CHI CHU** (Lighting Design) recently designed the Globe production of *The Whipping Man*. His New York City design credits include The Public Theater, New York Theatre Workshop, Second Stage Theatre, Dance Theater Workshop, Performance Space 122, The Kitchen, Danspace Project, Primary Stages and Juilliard Opera. His regional designs include work at Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Arena Stage, Hartford Stage, Dallas Theater Center, San Jose Repertory Theatre, Intiman Theatre, Portland Stage, Shakespeare & Company, Cleveland Play House, Evidence Room, Virginia Opera and Ordway Center for the Performing Arts. Mr. Chu is the lighting designer for ChameckiLerner (*Visible Content*, *Hidden Forms*, *I Mutantes Seras* and *Please Don't Leave Me*), performed in the United States and Brazil. He has received multiple Bay Area Theatre Critics Circle Awards and a Drammy Award for Best Lighting. He holds degrees from Northwestern University and New York University. He teaches lighting design at California Institute of the Arts.

**PAUL PETERSON** (Sound Design) has designed over 90 productions at The Old Globe, including *Plaid Tidings - A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Last Romance*, *Boeing-Boeing*, *Alive and Well*, *Lost in Yonkers*, *I Do! I Do!*, *The Savannah Disputation*, *The Mystery of Irma Vep*, *Cornelia*, *The Price*, *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Sight Unseen*, *The Pleasure of His Company*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Who's Afraid of Virginia Woolf?*, *Two Trains Running*, *Hold Please, Restoration Comedy*, *Pig Farm*, *The Sisters Rosensweig*, *Trying*, *Moonlight*

and *Magnolias*, *Vincent in Brixton*, *I Just Stopped By to See the Man*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters* and *Crumbs from the Table of Joy*. His regional credits include designs for Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theater, L.A. Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance, University of San Diego, San Diego State University and Freud Playhouse at UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

**GILLIAN LANE-PLESCIA** (Dialect Coach) was born and brought up in England and trained in Theatre at The Royal Academy of Music. She received her M.A. in Theatre from Florida State University. Her dialect coaching credits include the Broadway productions of *War Horse*, *Priscilla Queen of the Desert* and *The Philanthropist*. Her Off Broadway credits include *The Milk Train Doesn't Stop Here Anymore*, *Kit Marlowe* and *The Misanthrope*. Regionally she has coached for Actors Theatre of Louisville, American Players Theatre, Arena Stage, Alley Theatre, The Banff Centre, CENTERSTAGE, Goodman Theatre, Guthrie Theater, Hartford Stage, Huntington Theatre Company, Long Wharf Theatre, McCarter Theatre, Milwaukee Repertory Theater, New Jersey Shakespeare Festival, PlayMakers Repertory Company, Seattle Repertory Theatre, The Shakespeare Theatre Company, Steppenwolf Theatre Company, Trinity Repertory Company and Yale Repertory Theatre. Ms. Lane-Plescia's opera credits include eight seasons as diction coach with Lyric Opera of Chicago. She has been on the faculty of The Juilliard School since 2000 and was formerly Director of Theatre Voice for the M.F.A. programs of the Universities of North Carolina and Michigan. She has published 20 self-teaching dialect CDs for actors. [www.dialectresource.com](http://www.dialectresource.com).

**REETU PATEL** (Movement Consultant) was born and raised in Bombay, India—the birthplace of Indian cinema, or Bollywood as it's more popularly known. Growing up she was trained in various styles of Indian folk and traditional dance forms. She took training in the classical dancing style of Kathak at Legendary Gopi Krishna's Dance Academy, in different styles of Bollywood dance with the best living choreographer Bollywood has, Saroj Khan, and in Indian contemporary dance at Terence Lewis Dance Academy. As a result, she firmly believed that she wanted to become a choreographer. She turned her dream into reality when she moved to the U.S. way back in 2006 and began dance training classes for a few students initially. Over the past four years, through sheer determination and perseverance, she grew her academy from teaching Bollywood dance to a handful of students to now a huge number of students. Today she lives her dream and is a well-established choreographer in Orange County, California and is the founder of MAD Bollywood Dance Company Inc. and the Artistic Director and Principal Instructor for Bollywood Dance at MAD Studios. Currently she is working on the artistic direction and choreography for a 2011 production called *Jashan*.

**MARK DANISOVSZKY** (Music Consultant) has had a long interest in Indian music and culture, sparked initially by seeing Ravi Shankar perform in George Harrison's *The Concert for Bangladesh*. Mr. Danisovszky studied with Aloke Dasgupta and attended Indian vocal seminars with Ustad Ali Akbar Khan. He began his theatre career at San Diego Repertory Theatre where he performed as Mark Blitzstein and pianist for *A Cradle Will Rock*. His other credits at the Rep include *The Dybbuk*, *Red Noses*, *Six Women with Brain Death*, *Long Story Short* and *The Threepenny Opera*, for which He won the 2009 Craig Noel Award for Outstanding Musical Direction. His La Jolla Playhouse credits include solo pianist for James Lapine's *Luck, Pluck & Virtue*, accordionist and Oronte in *School for Wives* and *Mother Courage and her Children* in co-production with Berkeley Repertory Theatre. Recently, Mr. Danisovszky was the musical director and accompanist for Stephen Sondheim's *Passion* and Cy Coleman's *On the*

*Twentieth Century* at Cygnet Theatre Company. He also musical directed *The Threepenny Opera* with the M.F.A. acting program at UC San Diego. As accordionist, he has appeared with Atlanta Symphony, San Diego Symphony and Hilton Head Orchestra where he was the soloist for Alan Hovhaness' "Rubaiyat of Omar Khayyam." He also appeared onstage with San Diego Opera in Samuel Barber's *Vanessa* and Alban Berg's *Wozzeck*. Mr. Danisovszky was musical director for Rip Van Winkle and accompanist for the Artist in Residence program for San Diego Opera's education department.

**DIANA MOSER** (Stage Manager) recently stage managed *Brighton Beach Memoirs*, *Broadway Bound* and *The Whipping Man* at The Old Globe. Her additional credits at the Globe include *Lost in Yonkers*, *I Do! I Do!*, *The Price*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *The Glass Menagerie*, *In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction* and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, The Children's Theatre Company and Arizona Theatre Company. Ms. Moser received her M.F.A. in Directing from Purdue University. When not doing theatre, she splits her time between Nova Scotia and the classic wooden sailboat Simba I.

**JESS SLOCUM** (Assistant Stage Manager) has previously worked on the Globe productions of *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!* ('07-'09) and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Regional credits include *Ruined*, *The Third Story*, *Memphis* and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theater Group), *Yellow Face* (Mo'olelo Performing Arts Company) and *Tranquility Woods* (Steppenwolf Theatre Company). She is a graduate of Vanderbilt University. Proud member of Actors' Equity Association.



**LOUIS G. SPISTO** (Executive Producer) directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in 12 world premiere plays and 10 world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

**JACK O'BRIEN** (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* West End: *Love Never Dies* (sequel to Andrew Lloyd Webber's *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). Broadway: *Catch Me If You Can*, *Impressionism* (Creator/ Supervisor), *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony

Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

**CRAIG NOEL** (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include The San Diego Union-Tribune list of 25 persons who shaped the city's history; the Governor's

Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation's highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

## SPECIAL THANKS

Priti Gandhi

Bombay Fashions

Sudakshina Alagia

The curtain of flowers was made possible through hours of work by a dedicated group of Globe Guilders and other volunteers.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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# *High school students get in on the act!*

## GLOBE HONORS

### 3RD ANNUAL GLOBE HONORS!

The Old Globe welcomes high school actors and actresses to audition for Globe Honors. Talented teens compete for scholarships and the chance to participate in national-level competition in New York City! Globe Honors is open to any high school student in San Diego County.

#### PRELIMINARY AUDITIONS:

Saturday, May 7; Sunday, May 8; and Monday, May 9

SEMIFINALS: Monday, May 16, 4:00 PM

FINALS: Monday, May 16, 8:00 PM

#### CATEGORIES:

- **Technical Theatre** – portfolio and interview
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- **Musical Theatre** – leading role in a school production

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Students will participate in workshops with actors from our professional Shakespeare repertory company, receive instruction from industry professionals and perform on The Old Globe's famous outdoor stage.

**AUDITION DATES:** Saturday, March 19 and Sunday, March 20

**REHEARSAL DATES:** Monday – Friday, July 18 – August 15

**PERFORMANCE DATE:** Monday, August 15

**FEE:** \$600

For more information please visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org)  
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**DATES:** Monday – Friday, July 11 – 22 | **TIME:** 10:00 AM – 3:00 PM daily | **FEE:** \$450 (\$400 for Globe subscribers)

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Does your preschooler dramatize every story he reads? Is your five year old acting out dramas in the garage? Send that tiny thespian to Theatre Tots at The Old Globe. This fun creative dramatics program builds literacy skills while teaching basics of acting to children ages 4, 5 and 6.

**DATES:** Saturdays, May 14 and 28; June 11 and 25; and July 9 and 23

**TIME:** 10:00 AM – 11:30 AM

**FEE:** \$25 per session



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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at [www.TheOldGlobe.org](http://www.TheOldGlobe.org) or contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or [rplummer@TheOldGlobe.org](mailto:rplummer@TheOldGlobe.org).

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OLD GLOBE THEATRE

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Craig Noel in 1957

Members of the Craig Noel League are ensuring a successful future for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. We thank our members for their legacy gifts and urge others to join them in the Craig Noel League.

Earnings generated from the Endowment Fund support the Theatre's artistic and educational programming, helping sustain the Globe's high level of artistic excellence. As future generations discover great theatre at the Globe, they will have our Craig Noel League donors to thank. Globe staff can advise how to leave a lasting gift to the Globe whether it is a cash contribution, a charitable bequest in your will or living trust, a Charitable Remainder Trust, Lead Trusts, Gift Annuities, Life Estates or a number of other available options.

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In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

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Hours subject to change. Please call ahead.

**Phone** (619) 231-GLOBE or (619) 234-5623

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### UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the White Theatre and adjacent to the Festival Theatre.

### SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers

may be given alternative seating and will be seated at an appropriate interval.

### YOUNG CHILDREN

Children five years of age and under will not be admitted to performances.

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Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

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For the convenience of our hard of hearing and hearing-impaired, The Old Globe has an Assistive Listening System in both the Sheryl and Harvey White Theatre and the Old Globe Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

**Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.**

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 Sean Fanning ..... **Resident Design Assistant**  
 Eliza Korshin ..... **Technical Assistant/Buyer**  
 Christian Thorsen ..... **Stage Carpenter/Flyman, Globe**  
 Carole Payette ..... **Charge Scenic Artist**  
 Edee Armand, W. Adam Bernard,  
 Victoria Erbe ..... **Scenic Artists**  
 Gillian Kelleher ..... **Master Carpenter**  
 Robert Dougherty ..... **Master Carpenter, Festival**  
 Andrew Young ..... **Charge Carpenter, White**  
 Laura McEntyre ..... **Assistant Master Carpenter**  
 Chris Chauvet, Jason Chohon, Thomas Hawkins,  
 Jack Hernandez, Josh Letton ..... **Carpenters**

## Costumes

Stacy Sutton ..... **Costume Director**  
 Charlotte Devaux Shields ..... **Resident Design Associate**  
 Maureen Mac Niallais ..... **Assistant to the Director**  
 Shelly Williams ..... **Design Assistant/Shopper**  
 Michelle Souza ..... **Design Assistant**  
 Erin Cass, Wendy Miller ..... **Drapers**  
 Babs Behling, Anne Glidden Grace ..... **Assistant Cutters**  
 Mary Miller ..... **Costume Assistant**  
 Joanna Stypulkowska ..... **Stitchers**  
 Erin Carignan ..... **Craft Supervisor/Dyer/Painter**  
 Molly O'Connor ..... **Wig and Makeup Supervisor**  
 Kim Parker ..... **Assistant to Wig and Makeup Supervisor**  
 Beverly Boyd ..... **Wardrobe Supervisor**  
 Beth Merriman ..... **Crew Chief Globe**  
 Anna MacDonald ..... **Crew Chief White**  
 Kristin Bongiovanni,  
 Noelle Van Wyk ..... **Wardrobe Crew Globe**  
 Marie Jezbera ..... **Rental Agent**

## Properties

Neil A. Holmes ..... **Properties Director**  
 Kristin Steva Campbell ..... **Assistant to the Director**  
 M.H. Schrenkeisen ..... **Shop Foreman**  
 Rory Murphy ..... **Lead Craftsman**  
 Josh Camp, Patricia Rutter ..... **Craftspersons**  
 David Medina ..... **Properties Buyer**  
 Trevor Hay ..... **Property Master, Globe**  
 David Buess ..... **Property Master, White**  
 Trevor Hay ..... **Property Master, Festival**

## Lighting

Nate Parde ..... **Lighting Director**  
 Shawna Cadence ..... **Lighting Assistant**  
 Tonnie Ficken ..... **Master Electrician, Globe**  
 Jim Dodd ..... **Master Electrician, White**  
 Kevin Liddell ..... **Master Electrician, Festival**  
 Jason Bieber, Mark Dewey, Kristen Flores,  
 Areta MacKelvie, Jay McNabb, Evan Ruwe,  
 Hunter Smith, Raf Vallejo, Ramon Wenn ..... **Electricians**

## Sound

Paul Peterson ..... **Sound Director**  
 Erik Carstensen ..... **Master Sound Technician, Globe**  
 Jeremy Siebert ..... **Master Sound Technician, White**

## ADMINISTRATION

Brian Franko ..... **Assistant General Manager**  
 Bryan Scott ..... **Executive Assistant**

## Information Technology

Dean Yager ..... **Information Technology Manager**  
 Thad Steffen ..... **Information Technology Assistant Manager**  
 John Ralston ..... **Information Technology Assistant**

## Human Resources

Sandra Parde ..... **Human Resources Director**

## Maintenance

Randy McWilliams ..... **Facilities Manager**  
 Violanda Corona, Ismael Delgado, Miguel Gaspar,  
 Roberto Gonzalez, Reyna Huerta, Jose Morales,  
 Albert Rios, Maria Rios, Vielka Smith, Nicolas Torres,  
 Leonardo Rodriguez ..... **Building Staff**

## PROFESSIONAL TRAINING

Lance Bower ..... **Program Coordinator**  
 Maria Carrera, Cynthia Caywood, Ray Chambers,  
 Gerhard Gessner, Jan Gist, Fred Robinson,  
 Liz Shipman ..... **MFA Faculty**  
 Jeannie Marie Galioto, Ben Seibert,  
 George Yé ..... **MFA Production Staff**

## EDUCATION

Kim Montelibano Heil ..... **Education Associate**  
 Carol Green ..... **Speakers Bureau Coordinator**  
 David Carson, Amanda Cooley Davis, James Cota,  
 Marisela De la Parra, Jo Anne Glover, Brian Hammond,  
 Sarah Price-Keating, Jennifer Barclay Newsham,  
 Radhika Rao ..... **Teaching Artists**

## FINANCE

Carly Bennett ..... **Senior Accountant**  
 Trish Guidi ..... **Accounts Payable/Accounting Assistant**  
 Adam Latham ..... **Payroll Coordinator/Accounting Assistant**  
 Tim Cole ..... **Receptionist**

## DEVELOPMENT

Marilyn McAvoy ..... **Major Gifts Director**  
 Annamarie Maricle ..... **Associate Director, Institutional Grants**  
 Bridget Cantu Wear ..... **Associate Director, Planned Giving**  
 Eileen Prisby ..... **Events Manager**  
 Rachel Plummer ..... **Development Manager,  
 Individual Annual Giving**  
 Diane Addis ..... **Membership Administrator**  
 Kacie Bluhm ..... **Development Assistant**  
 Katie Dupont ..... **VIP Donor Ticketing**

## Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,  
 Pamela Malone, Richard Navarro, Stephanie Reed,  
 Judy Zimmerman ..... **Suite Concierges**

## MARKETING

Jeffrey Weiser ..... **Public Relations Director**  
 Mike Hausberg ..... **Public Relations Associate**  
 Kelly Barry ..... **Digital and Print Publications Coordinator**  
 Marissa Haywood ..... **Marketing Assistant**  
 Monica Jorgensen,  
 Susie Virgilio ..... **Marketing/Events Assistants**

## Subscription Sales

Scott Cooke ..... **Subscription Sales Manager**  
 Anna Bowen-Davies, Arthur Faro, Andy Fink,  
 Janet Kavin, Richard Kipling, Pamela Malone,  
 Yolanda Moore, Jessica Morrow, Keith Perkins,  
 Ken Seper, Cassandra Shepard, Jerome Tullman,  
 Grant Walpole ..... **Subscription Sales Representatives**

## Ticket Services

Bob Coddington ..... **Ticket Services Manager**  
 Marsi Fisher ..... **Ticket Operations Manager**  
 Dani Meister ..... **Group Sales Manager**  
 Tony Dixon,  
 Rob Novak ..... **Lead Ticket Services Representatives**  
 Brian Abraham, Kari Archer, Brittany Bailey,  
 Sarah Dittes, Stephen Greenhalgh, Merri Fitzpatrick,  
 Tyler Jones, Angela Juby, Cassie Lopez, Caryn Morgan,  
 Christopher Smith, Derek Smith, Diana Steffen,  
 Rico Zamora ..... **Ticket Services Representatives**

## PATRON SERVICES

Mike Callaway ..... **Theatre Manager**  
 Brian Davis, Jessica Talmadge ..... **House Managers**  
 A. Samantha Beckhart ..... **Front of House Assistant**  
 Elaine Gingery ..... **Food and Beverage Manager**  
 Timothy Acosta, Nicole A. Patmon, Paige Plihal,  
 Amanda Rhoades, Ben Salazar-Dunbar,  
 Michelle R. Witmer ..... **Pub Staff**  
 Rose Espiritu, Stephanie Rakowski,  
 Stephanie Reed ..... **Gift Shop Supervisors**

## Security/Parking Services

Rachel "Beahr" Garcia ..... **Security Supervisor**  
 Dallas Chang, Sherisa Eselin,  
 Janet Larson, Jeffrey Neitzel ..... **Security Officers**  
 Patricia Ceja, Andre Holmes,  
 Jeff Howell ..... **Parking Lot Attendants**  
 Norman Ramos, Danny Wilcox ..... **V.I.P. Valet Attendants**

Jack O'Brien ..... **Artistic Director Emeritus**  
 Craig Noel ..... **Founding Director**